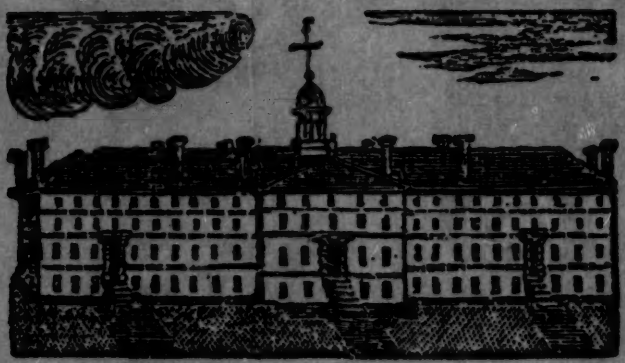
THE PRINCETON UNIVERSITY LIBRARY CHRONICLE



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WINTER 1958

THE PRINCETON UNIVERSITY LIBRARY CHRONICLE

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THE PRINCETON
UNIVERSITY LIBRARY
CHRONICLE

VOLUME XIX · WINTER 1958 · NUMBER 2

Honeysuckles at Princeton

A Sororicidal Investigation

BY CARL J. WEBER

Away back in 1827 Thomas De Quincey published an essay "On Murder Considered as One of the Fine Arts." I do not know whether the present paper can qualify as an exercise in De Quincey's fine art or not, but its purpose is avowedly one of disposal—to get rid of an unwanted sister. And since any reader of this paper will be led through a labyrinthine maze of biographical and bibliographical details, it may be wise to supply him, at the start, with a thread. When Theseus was about to enter the original labyrinth in Crete, Ariadne supplied him with a clue by which he was able to extricate himself from the maze after he had destroyed the Minotaur. Let me provide the reader with the same sort of fragile but useful clue by saying at once that this paper is aimed at destroying a sister who, after a brief "residence" in a private home in New Jersey, has recently been hiding in the Princeton University Library, whence I propose to extricate her and bury her remains.

To prepare for my announcement of the "birth" of this unwanted sister, I must carry the reader back thirty years to the beginning of 1928. That year was not many days old when the newspapers reported the death of Thomas Hardy on January 11. On that day, as John Macy once remarked, "the world knew, that is, everybody but the Nobel Prize Committee knew, that the greatest man of letters in the world had gone and that there was no one quite clearly second to step into his place." His going stirred

activity in many places. Newspapers and magazines carried memorial articles; Yale University Library put on an exhibition of his works; and book collectors vied with each other in energetic attempts to round out their Hardy collections.

This often proved to be no easy task, for some of Hardy's novels were particularly elusive. Mary Ellen Chase had found this out when she began her Hardy studies at the University of Minnesota. When her dissertation, *Thomas Hardy from Serial to Novel*, was published (Minneapolis, University of Minnesota Press [1927]), it contained a statement (p. 9) that she had found it impossible to secure in this country first editions of *The Mayor of Casterbridge* and *Tess of the D'Urbervilles*. Miss Chase had had to go to the British Museum in London, and there, in the summer of 1921, she had examined copies of the books she had been unable to find in America.

One of the collectors who eventually came nearest to achieving an absolutely complete Hardy collection was the composer Jerome Kern; and when he decided (a year after Hardy's death) to sell his library at auction, the Thomas Hardy part of it produced more than sixty-three thousand dollars.

Among those who were interested in such a sale—men who collected the books of Thomas Hardy—were two Philadelphians: Morris L. Parrish, compiler of that excellent work *Victorian Lady Novelists* (London, Constable and Company, 1933) and other useful bibliographical studies, and A. Edward Newton, author of *The Amenities of Book-Collecting* (1918). They both animatedly and zealously pushed their efforts at completing their Hardy shelves. Before the year 1928 was over, Newton had this to say about one of Parrish's recent acquisitions:

> First editions of Thomas Hardy are now in great demand: *Tess of the D'Urbervilles* is probably Hardy's most popular novel; it was published in 1891, and was bound in orange-brown cloth which soiled easily, and as most of the copies passed into the lending libraries, good, clean copies are scarce. A friend [i.e., Morris Parrish], seeing a copy advertised in an English catalogue as in "mint state" for sixty pounds,[1] at once cabled for it, got it, and seeing that it appeared as represented, at once paid for it. Exultingly he showed it to John Eckel [another Philadelphia collector]—just back from New York with a new "point" in his mind: he had it from [the

[1] The price for this copy was actually fifty-five pounds.

New York bookseller] James F. Drake. "The book is a good clean copy of the first edition, but the binding is the binding of the *second* edition," said John. "How do you make that out?" said my friend. "Look closely at the side stamp," said John. My friend looked [at the honeysuckle decorations on the front cover of the book] and saw nothing out of the ordinary; then John pointed out a tiny difference. In the binding of the first edition, under the five-leafed flower are five tiny dots, under these are three dots, and under these the stem of the flower widened out at the top. In the binding of the second edition the widened portion of the stem is divided into three members, the centre member having a small dot on either side. Some enterprising bookseller had secured a copy of the first edition, good inside but in a soiled binding: this cover had been replaced with a clean binding of the second edition! Only the most careful scrutiny, such as few give their books, would reveal the deception practised. . . .

When Newton published this comment in his *This Book-Collecting Game* (Boston, 1928, pp. 231-232), he called Parrish's *Tess* "a very pretty piece of sophistication" and printed an illustration of the two bindings (with their legends unfortunately transposed) to show how Parrish's copy differed from other copies of the first edition.

Naturally enough, Morris Parrish, having paid 275 dollars for the books, was not happy at the thought that he was the victim of deception. (I say "books" rather than "book" because the first edition of *Tess* was published in three volumes.) Parrish accordingly carried on a considerable correspondence with the firm of J. A. Allen & Co. in London, from whom he had bought the "mint" *Tess*. Allen denied that the books had been "sophisticated," and on May 12, 1928, he wrote Parrish a categorical assurance that "the vols are in the same state as when presented by the publisher Mr Osgood to his sister Irene Osgood the authoress from whose library I bought the copy."

In this letter and at this date the publisher's sister makes her first appearance. (In a subsequent letter to Parrish, Allen referred to Irene Osgood as Mrs. Ward; he had obviously confused Irene with her sister, Mrs. Louise Ward.) With Allen's assurance in hand, Parrish was convinced that his books were, after all, genuine "unsophisticated" firsts and gave them a distinguished place in the Hardy collection in his "Dormy House" library.

Among the visitors to Parrish's hospitable abode at Pine Valley, near Clementon, New Jersey, was another Hardy collector, Carroll A. Wilson, of New York City. Wilson was not like A. Edward Newton's informer, John C. Eckel (who got his "point" about the binding from James F. Drake) and not like Morris Parrish himself (who accepted J. A. Allen's assurance from London). Carroll Wilson used his own eyes; his vast acquaintance with bibliographical "points" was acquired, not at second hand, but by his own independent and indefatigable efforts. After examining Parrish's *Tess* at Pine Valley, Wilson examined other *Tess* "firsts" wherever he could find them. He also examined copies of the second edition (1892). He eventually came to the conclusion that Newton's information from Eckel and Drake was all wrong, that the published remarks in *This Book-Collecting Game* were confused and misleading, and that Parrish's *Tess*, instead of being in a second-edition binding, was actually unique—in a trial binding which must have preceded rather than have followed the normal first-edition binding. No copies of the second edition, as Wilson found out, are in a binding like Parrish's.

Carroll Wilson not only convinced Morris Parrish that he had a unique pre-first binding with unimpeachable provenance straight from the publisher, but he (Wilson) also generously shared this information with other Hardy collectors and scholars. He told the present writer about Parrish's *Tess*, and in time Parrish issued an invitation to come to "Dormy House" and see the books themselves. As a result, when the Colby College Library put on a Hardy exhibition in 1937, Parrish's unique *Tess*, generously lent for the occasion, was on view in Waterville, Maine. At that time, the Colby Library had no copy of the first edition of *Tess* and no copy of the second edition either.

In 1940, the year of the centenary of Thomas Hardy's birth, Wilson himself mounted a Hardy exhibition. This one was much more elaborate than the 1928 exhibit at Yale or the 1937 show at Colby. Set up in the exhibition hall of the Grolier Club in New York City, Carroll Wilson's performance was hailed in *The New York Times Book Review* on June 2, 1940, as "just about the best one-man show that bibliographical ingenuity and organizing skill has yet devised." The reviewer (Philip Brooks) remarked:

> The explanatory cards provide a wealth of data not readily accessible elsewhere. . . .The minute variations in binding of the first edition of "Tess" are described, and a new bibliographical point, involving a lesson in botany, is born.

The reviewer was, of course, wrong in calling the "point" about the binding of *Tess* something "new," for A. Edward Newton had called attention to it twelve years before the date of the Grolier Club exhibition. What *was* new in 1940 was Wilson's explanation of the *reason* for the change in the 1891 binding. His explanatory card stated that "the extension of the stem at the base of the upper flower on the front cover is divided into three parts, instead of being (as it should be, botanically, and is in all other copies) a single whole." Before writing his note, Wilson had obviously profited by his father's botanical studies and was thus able to show knowledge of the honeysuckle as well as of the binding of *Tess*. Wilson's card, as the reader has, of course, already guessed, stood in the Grolier exhibition beside the copy of *Tess* which Morris Parrish had once again lent so that Hardy enthusiasts in New York might see it. Wilson's card included the information that this book "formerly belonged to the publisher's sister."

After acclaiming the excellence of these "explanatory cards," the *New York Times* reviewer remarked that "it is to be hoped that these . . . excellent notes will be preserved." When the Grolier Club failed to publish them, the Colby College Library stepped into the breach, and in December, 1940 published, as Colby College Monograph No. 9, Wilson's *A Descriptive Catalogue of the Grolier Club Centenary Exhibition, 1940, of the Works of Thomas Hardy*. Pages 33-34 of this *Descriptive Catalogue* present Wilson's definitive comment on Morris Parrish's *Tess*. He calls it "the only copy known in what is apparently the trial form of the binding." He repeats that "it formerly belonged to the publisher's sister" and then adds (p. 34):

> For illustrations and an account of the two forms of binding, see Newton, "This Book-Collecting Game", 1928, pp. 231-2. The illustrations are correct, but Mr. Newton was wholly misinformed by his friends in the account which follows; both the 1892 three-volume Tess, and the 1891 with text in a late [i.e., revised] state, have the stem a single whole; in fact, as above stated, this copy is at present unique.

Six months after the publication of Wilson's catalogue, the Colby College Library commemorated the fiftieth anniversary of *Tess* by exhibiting fifty editions of the novel and by publishing a catalogue, *The Jubilee of Tess* (1941), in which Newton's and Wilson's comments on the two bindings as well as on the unique copy owned by Parrish were once again (p. 19) put into print.

In 1944 Morris Parrish died, leaving his magnificent collections to the Princeton University Library. The Hardy books thus came to migrate from Pine Valley to Princeton, and in the years that followed the University Library was able, for at least a decade, to take pride in the thought that prominent among these splendid books was a unique *Tess*.

In 1954, however, Professor Richard Little Purdy published his *Thomas Hardy: A Bibliographical Study*. In this book, after speaking (p. 68) of the binding of *Tess* as exhibiting a "conventionalized design of honeysuckle blossoms," Professor Purdy gives us occasion to wonder whether the Parrish *Tess* is unique after all. He remarks:

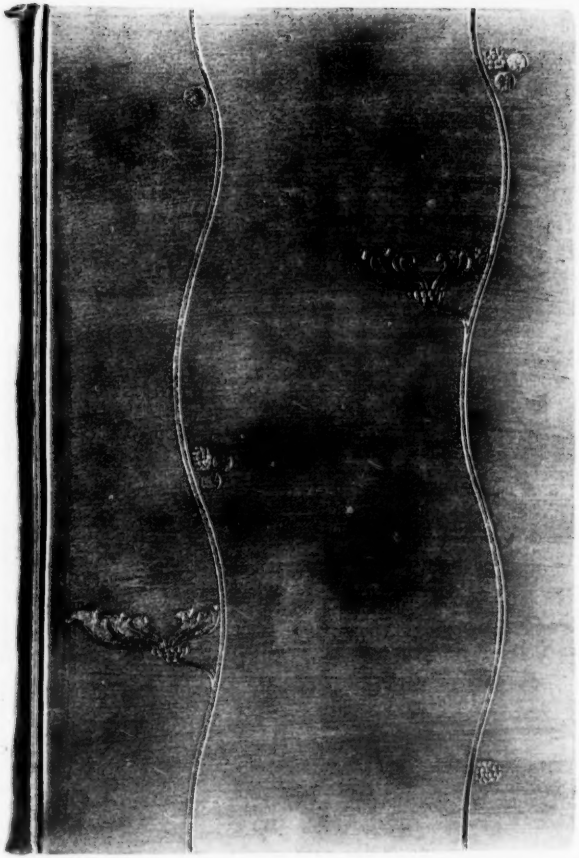
> A peculiar variant has been marked. . . . In some copies . . . the stem . . . does not widen out but has a small, quite separate, dot on either side. These copies are extremely uncommon and represent, perhaps, a trial form of the blocking.

With a tentative "perhaps" and without any mention of Wilson, Purdy thus adopts Carroll Wilson's idea that the Parrish binding represents "a trial form" which proved to be botanically incorrect. The reference to "some copies" and to "these copies" makes one wish to compare them with the copy at Princeton, but we are not told where these copies may be seen. If these other bindings *are* identical with Parrish's, that fact cancels the validity of Carroll Wilson's word "unique."

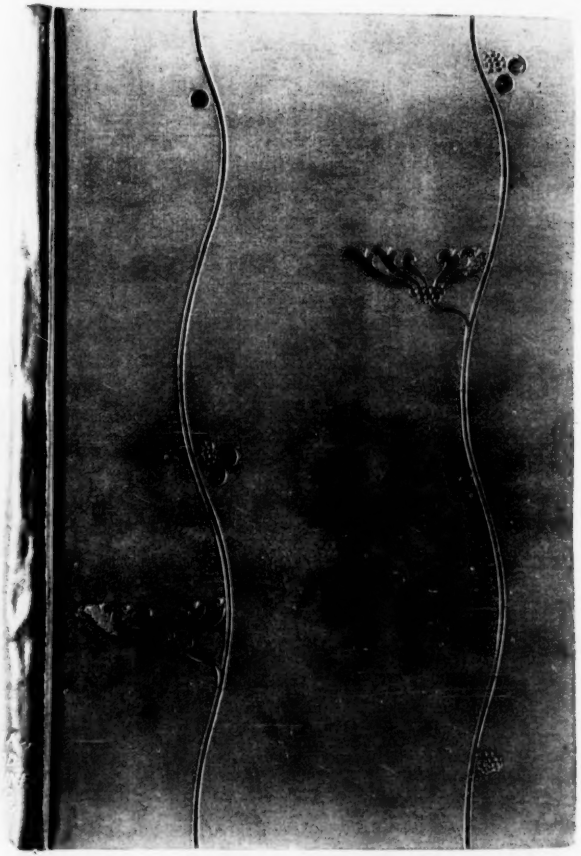
More recently still, the present writer came to have doubts about the reliability of another statement in Wilson's Colby College Monograph, that the Princeton *Tess* "formerly belonged to the publisher's sister." Wilson obviously got his information from J. A. Allen's letter of May 12, 1928, to Parrish, with its assurance that the *Tess* was "presented by the publisher Mr Osgood to his sister Irene."[2] The fact is that "the publisher Mr Osgood" had no sister Irene, and it is the knowledge of this fact that set the present writer off on this sororicidal expedition.

"The publisher Mr Osgood" was James Ripley Osgood. He was born in Fryeburg, Maine, in 1836, was graduated from Bowdoin College in 1854, a year later entered the employ of Ticknor and

[2] For my knowledge of this letter and of others in the Parrish correspondence files, I am indebted to Alexander D. Wainwright, Curator of the Morris L. Parrish Collection. The books themselves I had seen at "Dormy House" when Mr. Parrish was still alive, but his correspondence with Allen had not come to my attention until Mr. Wainwright aided my investigations. I gratefully acknowledge my indebtedness to him.



Regular binding



"Trial" binding

Thomas Hardy. *Tess of the D'Urbervilles* [London, 1891]
Morris L. Parrish Collection, Princeton University Library

Fields, Boston publishers, and eventually succeeded to their business. The firm of James R. Osgood and Company was busily publishing Longfellow, Emerson, Whittier, Hawthorne, Holmes, and other American worthies at the time when Thomas Hardy's books made their first appearance on the American scene. In 1873 Osgood made an abortive attempt to acquire the American publication rights in Hardy's *Far from the Madding Crowd*, paying for advance sheets of *The Cornhill Magazine*, in which the novel was serialized in London. But by the time the American serialization was begun in *Every Saturday*, Osgood had sold this magazine, and the book rights in Hardy's novel were already (unfortunately for Osgood) in the hands of Henry Holt. A dozen years later, Osgood went bankrupt, moved in 1885 to New York and entered the employ of Harper & Brothers, and in 1886 was sent by them to England, where he acted as their agent. In 1890, in partnership with Clarence W. McIlvaine (a graduate of Princeton, Class of 1885), he set up his own publishing house in London, and there, at last, Hardy came into his camp. Osgood published *Tess of the D'Urbervilles* in November of the following year, the year before his death.

James R. Osgood is, then, the publisher who employed the book designer responsible for the much-discussed honeysuckle binding. This designer was none other than Charles Ricketts, who a few years later established the Vale Press.

Carroll Wilson's acceptance of Allen's categorical assertion that James Osgood had a sister Irene shows that the New York collector had never looked into *A Genealogy of the Descendants of John, Christopher and William Osgood*, compiled by Ira Osgood and edited by Eben Putnam (Salem, Mass., Salem Press, 1894). In this book James R. Osgood is listed as Descendant No. 1837. He had two brothers, Edward and George, and three sisters, Elizabeth, Katharine, and Fannie. They all lived in Fryeburg, Maine. Three sisters, but no Irene!

Where, then, did J. A. Allen get his information that the "freak" *Tess* had been presented by the publisher to his sister Irene Osgood, the authoress? Were any of James Osgood's sisters authoresses?

Yes, Kate Putnam Osgood was a writer. Poems of hers appeared in *The Atlantic Monthly* and in other magazines back in Civil War days and subsequently. But that was twenty-five years before the date of *Tess*, and Allen would presumably have had a hard time transforming the Kate Osgood of 1865 into the Irene Osgood

of 1891. Allen's specific and assured reference to "Irene Osgood the authoress" suggested a look into the British Museum catalogue as well as into the printed catalogue of the Library of Congress. An Irene Osgood does turn up in both of them; in the latter her date of birth is given as 1875. At that date James R. Osgood's father was dead—he died in 1864, eleven years before Irene was born—and his mother was sixty-five years old. James and Irene were born thirty-nine years apart. They cannot have been brother and sister.

J. A. Allen's claim to have bought the unique *Tess* direct from the library of Irene Osgood suggests the thought that her library had been in London, or at least in England. Was she, then, not only *not* James Osgood's sister but also not even his fellow-American? If she was English, and wrote her books in England, perhaps the pages of the British *Who's Who* would tell us something about her. A search there, however, reveals nothing. Let us try *Who's Who in America.* A similar search through its pages proves equally unrewarding—until we reach the volume for 1910-1911. There, at last, we strike pay dirt.

"Irene Osgood" turns out to have been the pen name of Mrs. Robert Harborough Sherard, of Guilsborough Hall, Northampton, England. She was born, apparently, a Miss de Belot in 1875, the daughter of John de Belot of Home Plantation, Accomac, Accomack County (i.e., on the Cape Charles peninsula, on the Eastern Shore of the Chesapeake), Virginia.[3] *Who's Who in America* tells us that after her girlhood Miss de Belot lived principally in France and England but that she retained her American citizenship. She married Sherard in 1908.

Who's Who in America for 1912-1913 repeats the previous entry for Irene Osgood but omits all reference to Robert Sherard and adds the fresh information that his wife (or widow?) had been "granted name Irene Osgood by Royal Deed-pool [*sic*]."[4] If any reader of this paper had been living in England in 1911, he would have had no difficulty in understanding Mrs. Sherard's desire for a different name, for in the spring of that year her hus-

[3] The *New York Times* obituary notice (Dec. 13, 1922, p. 21) states that she was "born near Richmond, Va." but it may reasonably be assumed that this statement is based on nothing more than ignorance of the location of Accomac. It is *not* near Richmond.

[4] The Public Record Office in London has supplied me with the information that Irène Sherard adopted the name Irène Osgood on 9 August 1911, and that this information was given on the Deed Poll which was enrolled on 16 August 1911 in the Supreme Court of Judicature (J. 18/146, p. 11).

EVENING

VIII

EVENING

IT creeps up over the desert more softly than the fall of snow. It insinuates itself, it glides in, it stretches out dark arms which are as soft as velvet and takes all things into its silent embrace.

Its breath is sweet and fresh.

Its vaporous cloud-garments float above, around, below, softly draping the glaring, dazzling land in grey restfulness.

Through the far night-blue space star-jets gleam . . . a few, then more; and now, lo! millions of stars blossom forth.

Perhaps they are angel-flowers.

Irène Osgood. *Where Pharaoh Dreams: Being the Impressions of a Woman-of-Moods in Egypt,* Philadelphia [1914], with a foreword by Stephen Phillips and illustrations by W. Gordon Mein

band sued for divorce. She replied with an appeal for a separation, and the sensational section of the London press had a gala season.

Before embarking, however, upon this part of Irène's story, the reader will find it helpful if we turn back to the beginning of her career; and that turning back can now be done without any further pausing to detail all the numerous and devious steps by which our knowledge of that career has been gleaned.

Miss de Belot, then, was born at Accomac, Virginia, in 1875.[5] She was educated privately, and proved a precocious and talented girl. She turned to authorship by the time she was eighteen. In 1893, two years after the publication of *Tess*, Miss de Belot appeared as the author of a novel, *The Shadow of Desire* (New York, Cleveland Publishing Company), in which the heroine, Ruth Parker, is also an eighteen-year-old girl. After one year of married life the heroine is left a widow by the death of a man of twice her years with whom she had eloped. Two years later Miss de Belot got herself another publisher, but the brand of fiction which she produced was from the same romantic mill. *An Idol's Passion* was published in New York by the Transatlantic Publishing Company in 1895. In both of these novels she used the pseudonym of Irene Osgood, as she did in her later books.

In 1896 "Irène Osgood" became twenty-one. Then, if not earlier, she moved to Europe and shifted her theme as well as her base of operations. Her next book, *The Chant of a Lonely Soul; and Litanies to Tanit* (the Carthaginian moon-goddess), was published in London in 1897 by Gay & Bird. The next six years of Irène's life have left no apparent trace, but by this time she was obviously possessed of ample means for leisurely residence abroad. In 1903 (when she was twenty-eight) she married Captain Charles Pigott Harvey. She refers to him (in *Who's Who in America*) as the "high sheriff of North Hants, England, and lord of the manor in Lincolnshire." As if to make fact out of his wife's fiction (vintage 1893), Captain Harvey died in 1904, leaving Irène a widow after only one year of married life.

[5] The Clerk of the Accomack County Court reports that the birth records kept there are incomplete for the period 1862 to 1896, and that he has been unable to find any record of Miss de Belot's birth. Records at the Bureau of Vital Statistics, at Richmond, Virginia, are similarly unrewarding. From that office the State Registrar reports that no record of Miss de Belot's birth has been found. We are thus left with nothing more to rely on than her own statements to the editor of *Who's Who in America*. There her first name is not mentioned, but from her later use of the name Irène (with an accent), it is perhaps reasonable to assume that she was born Irène de Belot.

She sought change in travel. In 1905 she was residing in southern France, and there she met Robert Harborough Sherard, a forty-four-year-old Englishman who liked to boast of the fact that he was "the great-grandson of William Wordsworth, Poet Laureate."[6] Like Irène Osgood, Robert Sherard had written a number of books, for example, *The White Slaves of England* (1897), *Oscar Wilde, the Story of an Unhappy Friendship* (1902), and *Twenty Years in Paris* (1905). Like Irène, also, Sherard had married and was now alone—not, however, by reason of his wife's death. She was, it would appear, simply absent. Within a year of meeting the widow Harvey, Sherard began to serve as her literary secretary. Eventually, Mrs. Harvey made him a present of five hundred dollars, and Sherard afterward declared the money was given him to divorce his first wife. Irène, however, declared that she gave him the money to buy himself some new clothes. In any case, Sherard did divorce his wife, and on May 7, 1908, he and Mrs. Harvey were married.

Robert Sherard had continued, while serving as Mrs. Harvey's secretary, to turn out books: a *Life of Oscar Wilde* (1906), for example, and *After the Fault* (1906). In that year Irène Osgood also, after nearly a decade's silence, resumed authorship. *To a Nun Confess'd* appeared in 1906 and *Servitude* in 1908. In 1911, however, when Robert Sherard took the witness stand in the course of his divorce suit, he exclaimed: "*I* am Irène Osgood! I have written every one of her novels in the last five years." At that time Sherard referred to his wife's Northampton country house as his "Calvary" and said that she had had him thrown out of the place, while at the same time she refused to give him custody of his own property, including a horse, a cat, six pigs, several literary manuscripts, and certain divorce papers.

Mrs. Sherard admitted that she had had him thrown out of Guilsborough Hall but said that this was because he had broken in through a window and had tried, while intoxicated, to set fire to the house, and had threatened to "beat her bloody American brains out." She said she had held on to the divorce papers because she was afraid that the question of the legality of his previous divorce would come up.

The 1911 suit resulted in an agreement that the two should separate and that Mrs. Sherard should give her husband an al-

[6] *The New York Times* (Dec. 13, 1922, p. 21) calls him "nephew of the poet Wordsworth" but this is a palpable error. His own statement in the British *Who's Who* gives the correct relationship.

lowance. Both had kept on writing books. Sherard produced *My Friends the French* (1909) and *Modern Paris* (1911). Irène Osgood published *Where Pharaoh Dreams* in 1909 and *A Blood-Moon* in 1911. In 1914, with the help of Horace Wyndham, she published two anthologies: *The Winged Anthology*, about birds, butterflies, and moths, and *The Garden Anthology*, about flowers.

At the outbreak of the first World War, Mrs. Sherard placed her home at Northampton at the disposal of the British War Office for use as a hospital. *Who's Who in America* for 1916-1917 states that she had been decorated with the Order of Mercy by King George V for her work in London hospitals. She later claimed that she "managed" three hospitals for wounded soldiers, in addition to having "assumed management of the publishing business of John Richmond."

Meanwhile, the "separation" of 1911 had proved unsatisfactory and early in 1915 divorce proceedings were again commenced by the wealthy woman from Virginia. On January 19, 1915, Irène Osgood obtained a divorce decree from Robert Sherard on the grounds of misconduct and cruelty. *The New York Times* (Jan. 20, 1915, p. 4) reported the London decree with headlines: "Divorce for Irene Osgood. American Writer Gets a Decree Against Robert H. Sherard."

In order to protect her claims to American citizenship in those days of deepening war clouds, she applied (soon after the divorce had been granted) to the American Embassy in London for a passport—she had apparently found no need for one before the war—and on December 18, 1915, the Embassy issued to her Emergency Passport No. 7053. In the fear that this emergency document might prove inadequate, she applied on February 16, 1916, for a regular passport, applying through the American Consulate at Nottingham, England. In her application she stated that she had "last left" the United States in April, 1910, and that she had a sister, Mrs. Louise Ward, living in America, but the only address she gave for her sister was "Care of J. P. Morgan & Co., New York City." On March 10, 1916, she was granted Passport No. 19619.[7]

The decision of the divorce court did not cramp Sherard's style. During the war he resided safely at Outgate, Ambleside. In 1928 he married again, Alice Muriel Fiddian becoming his third wife. A few years later his address was La Citadelle, Calvi, Corsica. He

[7] I am indebted to Frances G. Knight, Director of the Passport Office, Department of State, for the information in this paragraph.

continued to produce books until he was eighty. He finally died, January 30, 1943, at the age of eighty-one, having survived Irène by twenty years.

She, poor lady, was not as tough and durable as the great-grandson of William Wordsworth, Poet Laureate. Irène Osgood died on December 12, 1922, at the age of forty-seven, at her Northampton residence. Whether she had sold her library before her death, or whether it was sold after she had died, I have been unable to learn. The latter is the more likely. In any case, by 1928 her copy of *Tess* had come into the hands of J. A. Allen, London bookseller.

It has seemed necessary to trace Irène Osgood's career step by step with utmost patience, in order to make sure that we are correct in the conclusion that bookseller Allen must have been wrong —entirely and completely wrong—in his statement to Morris Parrish that the Princeton *Tess* had been presented to Irène by her brother the publisher. As we have seen, the two Osgoods were not brother and sister; they were in no way related. Nor is there the slightest evidence that they were acquainted with each other. In 1891, when James Osgood was publishing *Tess* in London, Irène was a sixteen-year-old-girl, presumably still in Virginia. By the time, two years later, when she was having *The Shadow of Desire* published in New York, James Osgood had already died and was buried in a London cemetery.

What, then, are we to conclude about Allen's story as found in the Parrish correspondence files in the Princeton Library? There is only one logical deduction possible: that Allen was led astray by the name Osgood and jumped to the conclusion that James and Irène were brother and sister. It was a not wholly illogical assumption. Both were Americans, both were wealthy, both had lived in London, both were interested in books. And since James Osgood had died as far back as 1892, it was easy for Allen in 1928 to lose sight of the fact that James and Irène were born nearly forty years apart. Thirty-six years after the publisher's death, the bookseller jumped to a false conclusion.

Having made that rash jump, Allen's next conclusion was that the book was a gift. Believing that the "brother" would not have sold a book to his "sister," Allen assumed, on finding the book afterward in her library, that it *must* have been given to her. There is nothing in the book itself to indicate that it was ever so presented by anyone to anyone. Allen merely guessed that its "mint state" precluded a purchase.

How, then, did she get it? It is impossible to say. No evidence has come to light to support the slim possibility that she was in London in 1891 and, at the age of sixteen, bought the "freak" copy of *Tess*. Nor is there any evidence to support the suggestion that, on arriving in London some five or six years later, she found this copy in its trial binding awaiting her purchase. It is impossible to prove that *she* was the purchaser.

I wish it were possible to offer some evidence to support the attractive suggestion that the book was purchased by, or possibly given to, Charles Harvey, Irène's first husband. He may have known young Charles Ricketts, the designer of the binding of the book. If one is willing to indulge (like Allen!) in mere guesses, one can set up a pretty hypothesis that Ricketts, on having his botanical mistake pointed out to him—doubtless by Hardy himself, for Hardy "was a man who used to notice such things"—retained possession of this rejected binding, kept it as a specimen of his floral work, and later, when his putative friend Charles Harvey came one day to visit him at "The Vale," gave the book to him. On Harvey's marriage in 1903, his books presumably went with him to find harborage under Irène's roof. When Harvey died in 1904, the books remained with her, the *Tess* among them. When she in turn died in 1922, the books came into the hands of uninformed but imaginative booksellers; and when, in 1928, Morris L. Parrish began asking questions about the *Tess*, J. A. Allen just used his imagination.

A much more likely suggestion, however, is that the book was the property of the second husband rather than of the first. Robert Sherard was thirty years old at the time of the publication of *Tess*. Six years later, he published a book entitled *The White Slaves of England*. He is a likely candidate for the role of purchaser of Hardy's book on "a pure woman," and it may reasonably be surmised that his copy of *Tess* was among the things, along with the cat and the six pigs, to which his wife denied him access twenty years later.

If one wishes, however, to put all guesses aside and to stick to proved facts, there are at least two: (1) that Irène Osgood was not the publisher's sister; (2) that the publisher of *Tess* did not present the copy now at Princeton to her. And, of course, if Professor Purdy's other "copies" prove, upon close comparison, to be in the same trial binding, then the Parrish copy is no longer "unique."

The Earliest State of the First Edition of Charles Dickens' *A Christmas Carol*

BY RICHARD GIMBEL

I WONDER if you ever read Dickens's Christmass [*sic*] Books? I don't know that I would recommend you to read them, because they are too much perhaps. I have only read two of them yet, and I have cried my eyes out, and had a terrible fight not to sob. But O, dear God, they are *good* — and I feel so good after them, and would do anything, yes and shall do anything, to make it a little better for people. I wish I could lose no time; I want to go out and comfort some one; I shall never listen to the nonsense they tell one, about not giving money — I *shall* give money; not that I haven't done so always, but I shall do it with a high hand now. O what a jolly thing it is for a man to have written books like these books, and just *filled* people's hearts with pity."

Such was the effect on Robert Louis Stevenson after reading two of Charles Dickens' Christmas books, the most famous of which is the first one, *A Christmas Carol.*

At first glance it would appear to be a simple matter to describe the earliest state of the first edition of that book. The "Form of Requiring Entry of Proprietorship" signed by Charles Dickens on January 8, 1844, certifies the date of publication as "The Nineteenth day of December One thousand eight hundred and forty three."[1] At least nine presentation copies exist, all sent by the author to intimate friends, alike in format and all dated December 17, 1843, two days before the publication date. These copies have convinced some of my most astute fellow collectors that these represent the earliest state. Nevertheless, I cannot accept this conclusion, and should like to present a new and relatively simple theory.[2]

[1] This document and the Stevenson letter quoted above are both in the collection of the author of the present article.

[2] The substance of this article was presented by the author for discussion at a meeting of the Colophon Club of Princeton University on December 6, 1955, and was issued in 1956 in a privately printed pamphlet entitled *Charles Dickens' A Christmas Carol. Three States of the First Edition.*

I have carefully studied the eighteen or so publications containing bibliographical descriptions of *A Christmas Carol,* starting with James Cook, *Bibliography of the Writings of Charles Dickens,* London, 1879, which gives the date of the first edition

During the latter part of October Dickens was working on the manuscript of *A Christmas Carol*, and it was completed before the end of November, 1843. He chose a method of publication different from that of his previous works: not only did he intend to gather all the profits from the publication by using a "cost-plus" basis — which, in fact, made him a sort of publisher — but also, indifferent to profits, he was going to see to it that the book should be a beautiful gift book — one which he would take great pride in fostering.

Many things about the book had to be specially created to meet the meticulous demands of the author. The fancy binding was to be of a delicate rose color, blind-stamped, with gilding on the spine and front cover. Not only the top, but all three edges of the leaves were ordered gilded. Four full-page etchings were to be colored by hand and the half title and title leaves printed in colors, the Christmas colors, of course, bright red and green. For end papers to complement the title-page, it became necessary to purchase white stock and have it, like the illustrations, colored by hand so as to get the exact shade of green that Dickens desired. Refinements such as these slowed down production.

The London *Examiner*, November 18, 1843, contained a large advertisement: "In December will be published . . . with Four Coloured Etchings . . . A Christmas Carol. . . ." The December second issue of the same paper advertised "Shortly will be published. . . ." Dickens wrote on December fourth that he had shown the book to several persons. Yet it was not published until the nineteenth of December. What happened during this interval?

All nine of the presentation copies dated by Dickens December seventeenth have the title leaves printed in red and blue, the date 1843, yellow end papers (except for one which has been rebound), various minor errors throughout the text, beginning with "Stave I" instead of "Stave One" on page [1].[8] There exist, how-

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as 1844, and ending with the comprehensive article by Philo Calhoun and Howell J. Heaney, "Dickens' *Christmas Carol* After a Hundred Years: A Study in Bibliographical Evidence," *The Papers of the Bibliographical Society of America*, XXXIX, No. 4 (Oct.-Dec., 1945), 271-317, which argues for the first edition, first issue, first state, to be a red and blue title-page dated 1843, with yellow end papers, "Stave I," and the uncorrected text. The many courtesies extended to me by collectors are gratefully acknowledged.

There is, of course, the possibility that among the many thousands of unpublished Dickens letters now being gathered for the new edition of *The Letters of Charles Dickens* some may disclose circumstances which would necessitate a revision of my proposed sequence.

[8] "Stave I" is an error because it does not match the spelled-out numbers which

ever, to the consternation of all bibliographers, several hundred copies of the book, with red and green title-pages instead of red and blue, dated 1844 instead of 1843, with green, not yellow, end papers, and the text uncorrected, starting with "Stave I" on page [1] and continuing through all the numerous minor errors. Surely this state must have been printed and bound before the "Second Edition," which has a red and blue title-page, is dated 1843 (even though first advertised on January 4, 1844), has yellow end papers, "Stave I" corrected to "Stave One" on page [1], and with, moreover, all the subsequent minor errors corrected.

Two explanations are possible. Either the red and green titles dated 1844, with green end papers, were printed and bound after December seventeenth (which necessitates a return in the second edition to the red and blue titles dated 1843, with yellow end papers), or the red and green titles dated 1844, with green end papers, were printed and bound prior to December seventeenth.

A careful examination of all the red and green copies I can locate has shown conclusively that the green end papers were totally unsatisfactory. The hand-applied green coloring dusted off at points of pressure after the book was bound, producing a mirror-like effect of smudges on the opposing leaves. This leads me to believe that, although the green end papers in sheet form might have been satisfactory to Dickens, when books with such end papers were bound and handed to him for use as presentation copies, he discovered the smudging, and, despite the shortness of time remaining, insisted that henceforth a paper that would not smudge be used. A yellow stock paper was then chosen.

The green ink, used on the half title and title leaves, turned out to be a dull olive green and failed to match the bright green of the end papers. It too proved, I believe, unsatisfactory and was discarded in favor of blue ink. This must have caused Dickens some unhappiness since the principal ornamental device on the title-page — a sprig of holly — now had to be printed in blue instead of green.

The date of the ensuing year, usually adopted for books coming out in December, would not do for a gift book specifically intended for the immediate Christmas. I believe that the 1844 date was an error noticed by Dickens prior to December seventeenth and that he had it corrected to 1843.

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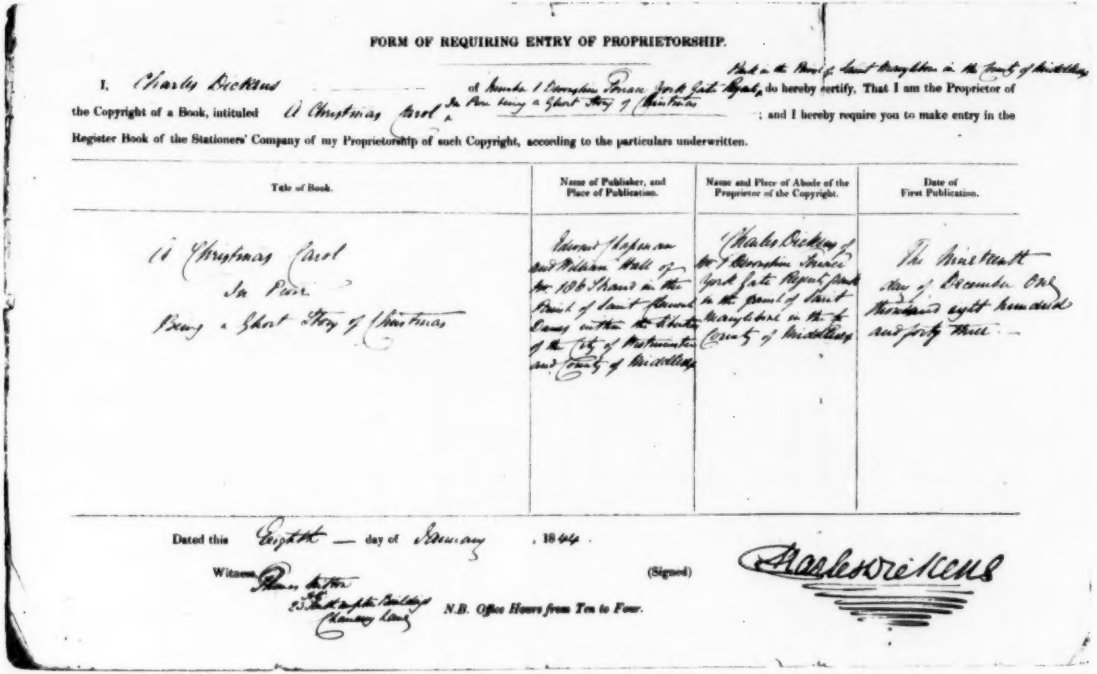
head the other chapters of the book. For a list of the changes in the text from the first to the second edition, see Calhoun and Heaney, *op.cit.*, pp. 307-308.



FORM OF REQUIRING ENTRY OF PROPRIETORSHIP.

I, Charles Dickens of Number 1 Bloomsbury Terrace York Gate Regents Park in the Parish of Saint Mary-le-bone in the County of Middlesex do hereby certify, That I am the Proprietor of the Copyright of a Book, intituled A Christmas Carol In Prose being a Ghost Story of Christmas; and I hereby require you to make entry in the Register Book of the Stationers' Company of my Proprietorship of such Copyright, according to the particulars underwritten.

Title of Book.	Name of Publisher, and Place of Publication.	Name and Place of Abode of the Proprietor of the Copyright.	Date of First Publication.
A Christmas Carol In Prose Being a Ghost Story of Christmas	Chapman and Hall of No. 186 Strand in the Parish of Saint Clement Danes within the Liberties of the City of Westminster and County of Middlesex	Charles Dickens of No. 1 Bloomsbury Terrace York Gate Regents Park in the Parish of Saint Mary-le-bone in the County of Middlesex	The Nineteenth day of December One Thousand eight hundred and forty three.

Dated this Eighth day of January, 1844.

Witness [illegible]
53 Chancery Lane

(Signed) Charles Dickens

N.B. Office Hours from Ten to Four.

"Form of Requiring Entry of Proprietorship" for *A Christmas Carol*
Collection of Colonel Richard Gimbel

I contend that hastily bound-up copies of the book were sent to Dickens shortly after December second, and that the rejection of the red and green title-pages for red and blue, of green end papers for yellow, and of the date 1844 for 1843, occurred after December second, but before December seventeenth. However, the rejection did not occur until many hundreds of copies had already been printed and bound. These copies, even though unsatisfactory for use by Dickens as presentation copies, were probably on sale on December 19, 1843. The first edition, consisting of six thousand copies, was printed so slowly that it was not until the day before Christmas that the last one thousand copies were going through the hands of the publisher, Chapman and Hall. This shortage made it imperative to use all available copies to supply the overwhelming demand. I find no sound reason to believe that the red and green copies, already printed and bound, were withheld from sale. It seems far simpler to believe that for his original plan Dickens picked the Christmas colors, red and green, with green end papers and a holly device to be printed in green, than to accept the primacy of the red and blue title-pages with yellow end papers which were used in all subsequent editions. This latter theory compels one to argue that in the few days available between the nineteenth of December and Christmas the printing was stopped to put out the red and green titles, and then stopped again to return to the red and blue.

My theory calls for but one change in each instance: the color of the title-pages, the date, the end papers, and the changes in text. Other theories require double changes from one state to another and back again, which in view of the shortness of time seems to me not plausible.

Three states of the first edition of *A Christmas Carol* may therefore be identified as follows:

FIRST STATE

Title-page printed in green and red, dated 1844.
Half title and verso of title-page printed in green.
Text uncorrected, on page [1] the heading is "Stave I."
Light green end papers.

SECOND STATE

Title-page printed in blue and red, dated 1843.
Half title and verso of title-page printed in blue.
Text uncorrected, on page [1] the heading is "Stave I."
Yellow end papers.

THIRD STATE

Title-page printed in blue and red, dated 1843.
Half title and verso of title-page printed in blue.
On page [1] the heading "Stave I" has been changed to "Stave One"; balance of text uncorrected.
Yellow end papers.

Since Dickens' instructions to discontinue the unsatisfactory titles and end papers were received at the press before publication, at a time when there were on hand different quantities of end papers, title-pages, and sheets of printed text already produced, many copies are found with a mixture of features of the first, second, and third states. This also applies to mixed editions. There are many copies of the second-edition text (corrected) with a first-edition title-page. I have examined copies with pink end papers, and have heard rumors of other colors. Unfortunately, made-up copies are sold to the unwary. For example, I have been offered a copy with a red and green title-page, "Stave I," but with nearly all the rest of the book from a copy of the twelfth edition.

A few copies of the first signature of the book were run off with "Stave I" printed in Gothic type, possibly before any others, or perhaps just after it had been discovered that "Stave I" did not match the spelled-out numbers which headed the four following chapters. It might have been the intention, had the author liked the Gothic "Stave I," to number all the headings in Gothic, but, the author having evidently been displeased, it was discarded in favor of "Stave One." The only two copies known with the Gothic "Stave I" (both now in the United States) have light green end papers and red and blue titles, the date 1843, and the uncorrected text, and are therefore considered mixed copies. Possibly they were experimental copies.[4]

[4] The Parrish Collection of the Princeton Library contains the following variants of *A Christmas Carol*: (1) green and red title-page dated 1844, "Stave I," text uncorrected, green end papers; (2) blue and red title-page dated 1843, "Stave I," text uncorrected, yellow end papers; (3) blue and red title-page dated 1843, "Stave One," text uncorrected, yellow end papers; (4) green and red title-page dated 1844, "Stave I," text uncorrected, yellow end papers; (5) green and red title-page dated 1844, "Stave One," text uncorrected, yellow end papers; (6) blue and red title-page dated 1843, "Stave I," text uncorrected, green end papers; (7) blue and red title-page dated 1843, "Stave I," first signature uncorrected, remainder of text corrected, yellow end papers; (8) blue and red title-page dated 1843, "Stave One," text corrected, yellow end papers.—Ed.

One Hundred Notable American Books

WITH AN INTRODUCTION BY WILLARD THORP

THE members of the Department of English who compiled this list, Messrs. Charles T. Davis, Laurence B. Holland, Richard M. Ludwig, John W. Ward, and myself, foresee that some of our readers will wish to challenge the use of the word "notable" as our criterion of selection. In what sense do we intend it to be taken? The answer is: in several senses. Some of these works are notable because they are literary masterpieces: *Walden*, for instance, and *Moby-Dick*. We included some first publications (even though they may be little known) because we believe that in a new culture like ours the appearance of the first book by a writer who later became a master is a notable occasion. In most cases we have also listed a mature work of the author in question. Several works we consider notable because they report vividly aspects or episodes of our history even though they are not stylistically of the first order. (Examples are Lewis and Clark's *History of the Expedition* and Porter's *The Big Bear of Arkansas*.) Others we deem notable because of the consequences of their publication—Bowditch's *Practical Navigator*, for example, and Webster's *An American Dictionary*. But we resisted the impulse to permit the list to veer too far in the direction of the Grolier Club's admirable *One Hundred Influential American Books* (1947). If some who ponder this list are inclined to say that we have neglected (or over-emphasized) a particular period, we can say that we rationed our selections by periods. There are thirty-one works issued before 1801; forty-nine from the nineteenth century; twenty from this century. This balance was intentional.

The compilers stand ready to meet all challengers, because in our deliberations we challenged one another every step of the way.

An asterisk before a number indicates that the book is not in the Princeton Library in the edition listed. Thirty-four numbers are so marked.

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1. John Smith. *A True Relation of . . . Virginia*. London, 1608.

*2. George Sandys. *Ovid's Metamorphosis*. Englished by G. S. London, 1626. (Princeton has the editions of 1632 and 1640.)

*3. Roger Williams. *The Bloudy Tenent of Persecution, for cause of Conscience, discussed.* [London], 1644.

4. Anne Bradstreet. *The Tenth Muse Lately sprung up in America.* London, 1650.

*5. John Eliot. *The New Testament . . . Translated into the Indian Language.* Cambridge [Mass.], 1661.

*6. Michael Wigglesworth. *The Day of Doom.* London, 1666.

*7. Nathaniel Morton. *New-Englands Memoriall.* Cambridge [Mass.], 1669.

*8. Mary Rowlandson. *The Soveraignty & Goodness of God . . . Being a Narrative Of the Captivity and Restauration of Mrs. Mary Rowlandson.* Cambridge [Mass.], 1682.

*9. *The New-England Primer.* Boston, 1690. (The earliest extant edition, Boston, 1727, is known from a unique copy in the New York Public Library.)

10. Cotton Mather. *Magnalia Christi Americana.* London, 1702.

*11. John Wise. *A Vindication of the Government of New-England Churches.* Boston, 1717.

12. Samuel Willard. *A Compleat Body of Divinity.* Boston, 1726.

13. Edward Taylor. *The Poetical Works of Edward Taylor.* New York [1939].

14. Jonathan Edwards. *A Treatise Concerning Religious Affections.* Boston, 1746.

15. William Byrd. *History of the Dividing Line and Other Tracts.* Richmond, 1866.

*16. Benjamin Franklin. (1) *Experiments and Observations on Electricity.* (2) *Supplemental Experiments and Observations.* (3) *New Experiments and Observations.* London, 1751, 1753, 1754. (Princeton has the first volume only.)

*17. John Dickinson. *Letters from a Farmer in Pennsylvania.* Philadelphia, 1768.

18. John Woolman. *The Works of John Woolman.* Philadelphia, 1774.

*19. Thomas Paine. *Common Sense.* Philadelphia, 1776. (Princeton has the London edition of 1776.)

20. M. G. St. Jean de Crèvecoeur. *Letters from an American Farmer.* London, 1782.

*21. Noah Webster. *A Grammatical Institute, of the English Language.* Hartford [1783]-85.

*22. Charles Chauncy. *The Benevolence of the Deity.* Boston, 1784.

23. Thomas Jefferson. *Notes on the state of Virginia.* [Paris, 1785.]
24. Philip Freneau. *The Poems of Philip Freneau.* Philadelphia, 1786.
25. John Adams. *A Defence of the Constitutions of Government of the United States of America.* London, 1787-88.
26. Alexander Hamilton, John Jay, and James Madison. *The Federalist.* New York, 1788.
*27. William H. Brown. *The Power of Sympathy.* Boston, 1789.
28. Royall Tyler. *The Contrast.* Philadelphia, 1790.
29. Benjamin Franklin. *Mémoires de la Vie Privée de Benjamin Franklin.* Paris, 1791.
*30. Hugh H. Brackenridge. *Modern Chivalry.* (1) Part I. Vols. I-II. Philadelphia, 1792. Vol. III. Pittsburgh, 1793. Vol. IV. Philadelphia, 1797. (2) First complete edition. Philadelphia, 1815. (Princeton has the 1815 edition only.)
*31. Charles B. Brown. *Alcuin; A Dialogue.* New York, 1798.
*32. Nathaniel Bowditch. *The New American Practical Navigator.* Newburyport, Mass., 1802.
33. Washington Irving. *A History of New York.* New York, 1809.
34. Meriwether Lewis and William Clark. *History of the Expedition under the Command of Captains Lewis and Clark.* Philadelphia, 1814.
35. Washington Irving. *The Sketch Book.* New York, 1819-20.
36. William C. Bryant. *Poems.* Cambridge, 1821.
*37. James F. Cooper. *The Spy.* New York, 1821.
*38. Edgar Allan Poe. *Tamerlane and Other Poems.* Boston, 1827.
39. John J. Audubon. *The Birds of America.* London, 1827-38.
*40. Nathaniel Hawthorne. *Fanshawe.* Boston, 1828.
41. Noah Webster. *An American Dictionary of the English Language.* New York, 1828.
42. William G. Simms. *The Yemassee.* New York, 1835.
43. Ralph W. Emerson. *Nature.* Boston, 1836.
44. Edgar Allan Poe. *Tales of the Grotesque and Arabesque.* Philadelphia, 1840.
45. Richard H. Dana. *Two Years before the Mast.* New York, 1840.
46. Ralph W. Emerson. *Essays.* First Series. Boston, 1841.
*47. Henry W. Longfellow. *Ballads and Other Poems.* Cambridge, 1842.
48. William H. Prescott. *History of the Conquest of Mexico.* New York, 1843.

49. William T. Porter. *The Big Bear of Arkansas.* Philadelphia, 1845.
50. Herman Melville. *Typee.* New York, 1846.
51. James R. Lowell. *The Biglow Papers.* Cambridge, 1848.
52. Henry D. Thoreau. *A Week on the Concord and Merrimack Rivers.* Boston, 1849.
53. Francis Parkman. *The California and Oregon Trail.* New York, 1849.
54. Nathaniel Hawthorne. *The Scarlet Letter.* Boston, 1850.
55. Herman Melville. *Moby-Dick.* New York, 1851.
*56. John C. Calhoun. *A Disquisition on Government, and a Discourse on the Constitution and Government of the United States.* Columbia, S.C., 1851. (Also published in Charleston in 1851.)
57. Harriet B. Stowe. *Uncle Tom's Cabin.* Boston, 1852.
58. Henry D. Thoreau. *Walden.* Boston, 1854.
59. Walt Whitman. *Leaves of Grass.* Brooklyn, 1855.
60. George H. Boker. *Plays and Poems.* Boston, 1856.
61. Oliver W. Holmes. *The Autocrat of the Breakfast-Table.* Boston, 1858.
62. John G. Whittier. *Snow-Bound.* Boston, 1866.
63. Mark Twain. *The Celebrated Jumping Frog of Calaveras County, And other Sketches.* New York, 1867.
64. Bret Harte. *The Luck of Roaring Camp, and Other Sketches.* Boston, 1870.
*65. George Bancroft. *A History of the United States.* Boston, 1834-75. (Princeton has Vols. I, II, and IX only.)
66. Henry James. *A Passionate Pilgrim, and Other Tales.* Boston, 1875.
67. Sidney Lanier. *Poems.* Philadelphia, 1877.
*68. Henry George. *Progress and Poverty.* San Francisco, 1879.
69. Joel C. Harris. *Uncle Remus; His Songs and His Sayings.* New York, 1881.
70. William D. Howells. *A Modern Instance.* Boston, 1882.
71. Mark Twain. *Adventures of Huckleberry Finn.* New York, 1885.
72. Edward Bellamy. *Looking Backward.* Boston, 1888.
*73. Henry Adams. *History of the United States of America.* New York, 1889-91.
74. Emily Dickinson. *Poems.* Boston, 1890.
75. William D. Howells. *Criticism and Fiction.* New York, 1891.

*76. Stephen Crane. *Maggie: A Girl of the Streets.* [New York, 1893.]
*77. Edwin A. Robinson. *The Torrent and the Night Before.* [Gardiner, Maine], 1896.
78. Sarah O. Jewett. *The Country of the Pointed Firs.* Boston, 1896.
79. Thorstein Veblen. *The Theory of the Leisure Class.* New York, 1899.
*80. Theodore Dreiser. *Sister Carrie.* New York, 1900.
81. Henry James. *The Ambassadors.* New York, 1903.
82. William James. *Pragmatism.* New York, 1907.
*83. Henry Adams. *The Education of Henry Adams.* Washington, 1907.
*84. Ezra Pound. *A Lume Spento.* [Venice, 1908.]
*85. Gertrude Stein. *Three Lives.* New York, 1909.
*86. Frank L. Wright. *Ausgeführte Bauten und Entwürfe.* Berlin [1910].
87. Willa Cather. *Alexander's Bridge.* Boston, 1912.
88. Robert Frost. *North of Boston.* London [1914].
89. Sinclair Lewis. *Our Mr. Wrenn.* New York, 1914.
90. Eugene O'Neill. *Thirst And Other One Act Plays.* Boston [1914].
91. Carl Sandburg. *Chicago Poems.* New York, 1916.
92. H. L. Mencken. *A Book of Prefaces.* New York, 1917.
93. T. S. Eliot. *Prufrock and Other Observations.* London, 1917.
94. John C. Ransom. *Poems about God.* New York, 1919.
95. John Dos Passos. *One Man's Initiation.* London [1920].
*96. Ernest Hemingway. *Three Stories & Ten Poems.* [Paris, 1923.]
*97. Wallace Stevens. *Harmonium.* New York, 1923.
98. F. Scott Fitzgerald. *The Great Gatsby.* New York, 1925.
99. Hart Crane. *White Buildings.* [New York], 1926.
100. William Faulkner. *The Sound and the Fury.* New York [1929].

Library Notes & Queries

WITH SPECIAL REFERENCE TO PRINCETON

MORGANTINA

"Morgantina: The Rediscovery of a Lost City in Sicily," a progress report on the work of the Princeton University Archaeological Expedition to Sicily during the 1955-1957 seasons and the Library's major winter exhibition (February 7 through April 27, 1958), is more fully described in the leaflet mailed to *Chronicle* subscribers with this issue. Some further remarks are presented here by way of commentary on the utilization and importance of library resources in archaeological research. The exhibition traces the rise and fall of an inland Sicilian town over a period of five centuries or more, by interrelating the archaeological evidence—shown through charts, photographs, and working papers of the Princeton expedition—and the literary or historical evidence (including cartography and numismatics)—shown through the works of ancient authors and the writings of Renaissance scholars and their successors.

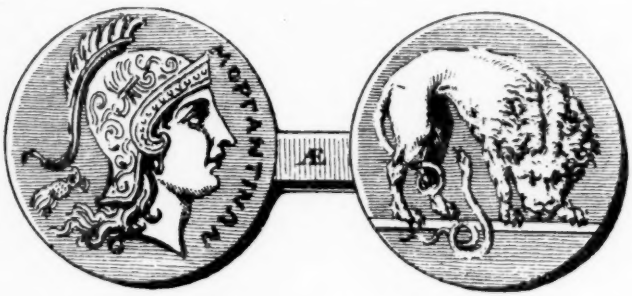
The Greek and Roman authors whose writings contain references to Morgantina are: Thucydides, Cato the Censor, Cicero, Diodorus Siculus, Strabo, Livy, Pliny the Elder, Silius Italicus, Columella, and Justinus. The pertinent texts of these writers are included in their historical context at the appropriate points in the exhibition. Early editions, notable as examples of distinguished printing or as landmarks in classical scholarship, have been selected for display. In several instances the first printed edition is shown. For example, two of the finest of the Library's incunabula find a place in the exhibition: the first edition of Pliny's *Historia Naturalis*, printed at Venice in 1469 by Johannes de Spira, and the first printed version—a Latin translation of the original Greek text—of Strabo's *Geography*, printed at Rome by Sweynheym and Pannartz, also in 1469. With the *editio princeps* of Justinus' "epitome" of the lost history of Trogus Pompeius, printed by Nicolas

Jenson at Venice in 1470, are shown two attractive fifteenth-century Italian manuscripts of the same work (Grenville Kane Mss. Nos. 42 and 43). Another first edition included is the beautiful Thucydides printed by Aldus Manutius at Venice in 1502.

Diodorus Siculus is the most frequently cited of the ancient authors in the exhibition. Although his world history, which enjoyed a considerable reputation among scholars of the sixteenth, seventeenth, and eighteenth centuries, has been somewhat disparaged by later generations, it nevertheless has particular significance for the identification of Morgantina and the reconstruction of its history by the Princeton archaeologists. Diodorus (*fl. ca.* 40 B.C.), a Sicilian as his name indicates, was born in Agyrium, a town situated only some thirty miles north of Morgantina; his topographical references to inland Sicilian localities carry therefore special weight. The same is true of his discussion of events in Sicily; the Slave Revolts (139-132, 102-99 B.C.), for example, had taken place during the half-century preceding his own birth, so that during his boyhood he might well have heard them discussed by participants. The story related by Diodorus of Gorgus Cambalus and his father, who were slain by bandits within sight of the city walls of Morgantina, sounds very much like a bit of local lore. Although the Library does not have the first (incomplete) edition of Diodorus' Βιβλιοθήκη Ιστορική published at Basel in 1539 (containing Books XVI-XX only), it has been possible to show the first edition that includes the principal texts relating to Morgantina, published at Geneva in 1559 by the French scholar-printer Henri Estienne, as well as significant later editions: that of Lorenz Rhodoman (with his Latin translation), printed at Hanau by Wechel in 1604; Wesseling's folio edition (Amsterdam, Wetsen, 1745); and the attractive octavo Bi-Pontine edition, edited by Heyne (Strasbourg, 1793-1807). Although the Library possesses a manuscript of Diodorus' *History*, written in Italy in the mid-fifteenth century (Garrett Ms. No. 105), this is a Latin translation by Poggio of Books I-VI only (those dealing with mythology), and does not therefore include the later books pertinent to the subject of the exhibition.

Taken as a whole these early editions of ancient authors bear eloquent witness to the role of the scholar-printers of the Renaissance in the recovery and wider diffusion of the classical heritage. Their books, which helped preserve the scanty historical information we now possess concerning the city of Morgantina, thus have their place in the exhibition as essential links in the chain of trans-

mitted knowledge connecting this ancient Sicilian city, which flourished during the five centuries preceding the birth of Christ, with the Year of Our Lord 1958. Incidentally, they present a good sampling of the Library's extensive holdings in this field. In view of this evidence of bibliothecal strength, it is appropriate to mention at the same time, for the guidance of possible future donors, certain first editions which the Library does *not* possess. Such a desiderata list might include: the first editions of Livy's *History* (1469), of Cicero's *Orations* (1471), and of the *Punica* of Silius Italicus (1471), all three printed by Sweynheym and Pannartz at Rome; the *Scriptores rei rusticae*, published by Nicolas Jenson in Venice in 1472, containing the first appearance in print of both Cato's *De re rustica* and Columella's *De re rustica*; the first edition of the Greek text of Strabo's *Geography*, from the Aldine press, Venice, 1516; and the first edition of any portion of the Greek text of Diodorus Siculus, issued in Basel in 1539, as mentioned above.



Another division of the Library's resources which contributes to archaeological studies is reflected in the maps, early atlases, and geographical treatises shown in the exhibition. By means of these it is possible to trace the history of the site now being excavated under Princeton auspices from the time of the Renaissance down to the present. One of the first "modern" maps of Sicily, Gerard Mercator's *Siciliae Regnum* (Duisburg, 1589) records on a hilltop near Aidone in the central part of the island a locality known as "Citatella," although the exact relationship between the two places is incorrect. Giacomo Cantelli's map of a century later, *Isola e Regno di Sicilia* (Rome, 1682), not only shows "Cittadella" in correct relationship to Aidone, but further indicates the presence there of "ruinata" (identified, erroneously, as the ancient city of Herbita); Guillaume de L'Isle's *Carte de l'Isle et Royaume de*

Sicile (Amsterdam, *ca.* 1710-15) carries the story a step further by providing a profile of the ridge. While such increasingly detailed maps of modern Sicily were succeeding each other, several generations of classical scholars, all working without benefit of archaeological excavations, made attempts to locate the city of Morgantina mentioned by the ancient authors. Somewhat surprisingly, none of them appears to have identified the ruined citadel near Aidone as ancient Morgantina. Guillaume de L'Isle's map, *Sicilia Antiqua* (Paris, 1714), reflects the hypotheses of such scholars as Tommaso Fazello (*De Rebus Siculis*, Palermo, 1558-60)[1] and Philipp Clüver (*Sicilia Antiqua*, Leyden, 1619)[2] who placed Morgantina on the eastern coast of Sicily at the mouth of the river Symaethus (the modern Dittaino). Their hypothesis rested on a doubtful passage in Livy, which mentions a Roman fleet lying before the city, and on the fact that a small fishing village called "Murgo" or "Murga" had survived at this spot. Another hypothetical map, frequently reprinted in subsequent years, is J.B. d'Anville's *Italia Antiqua* (Paris, 1764); it interpreted correctly the preponderant testimony of the classical texts, rightly situating Morgantina in the interior of Sicily, but presumably selected as the site Monte Judica, a Roman and Byzantine fortress close to the present village of Castel Judica, which is some twelve miles east of the Citadel near Aidone, now identified by the Princeton archaeologists as the site of the ancient Morgantina.

Another field of study closely related to archaeology, and given emphasis in the exhibition, is that of numismatics. In addition to the modern reference works on ancient coins, several older treatises on numismatics are of interest as records of collections now dispersed and of the conclusions of earlier scholars. Although the Library does not possess the original editions of two of the earliest

[1] The Library has the Frankfurt, 1579, and later editions.
[2] The Library has the Wolfenbüttel, 1659, and later editions.

works on Sicilian coins—Hubert Goltzius, *Sicilia et Magna Graecia, sive Historiae urbium et populorum Graeciae ex antiquis numismatibus restitutae* (Bruges, 1576); and Filippo Paruta, *La Sicilia descritta con medaglie* (Palermo, 1612)—it does have the substance of both works as incorporated into the *Sicilia Numismatica*, edited by Syvert Haverkamp, which in turn constitutes Volumes VI, VII, and VIII of the fifteen volumes comprising the *Thesaurus Antiquitatum et Historiarum Siciliae*, compiled by Joannes Georgius Graevius (Leyden, 1723-25). Also of interest in this connection are Jacques Philippe d'Orville's *Sicula* (Amsterdam, 1764), the second part of which is devoted to *Numismatica Sicilia*, with commentary by Pieter Burman, II; and the "Notice ou Description sommaire des Médailles de la Sicile," which forms an appendix to the handsome illustrated work, *Voyage Pittoresque ou Description des Royaumes de Naples et de Sicile*, edited by Abbé J.C. Richard de Saint-Non (Paris, 1781-86). Engravings of Sicilian coins from these works have supplied decorative ornaments for the exhibition leaflet,[3] and are on display in conjunction with enlarged photographs of coins found in the Princeton "dig" and with actual coins similar to those found at Morgantina. The coins come from the Library's own Numismatics Collection, from the University Art Museum, and from the collection of Dr. Joseph V. Caltagirone. In addition, the American Numismatic Society has generously lent four examples of the rare "Hispanorum" coins which have provided a key bit of evidence in solving the identity of the excavation site, and two Morgantina issues. One of the latter, a small silver litra minted in the fifth century B.C., has on the reverse an ear of barley (indicating the agricultural importance of the region) and the Greek inscription: MOPΓANTINA. This coin is the authority for the form of the city's name adopted by the Princeton archaeologists in preference to such forms as Murgantia or Morgantium, used by later, Latin writers.

In addition to the coins already mentioned, Dr. Joseph V. Caltagirone, of Brooklyn, New York, has lent to the exhibition several other small objects, such as pottery and terra-cotta heads, which

[3] Reprinted here. The obverse and reverse of the Morgantina bronze coin of *ca.* 340 B.C. is from a plate engraved by Augustin de Saint-Aubin in the *Voyage Pittoresque . . . de la Sicile*, Vol. IV, facing p. 375. The Agathoclean coin—showing the head of Kore (Persephone) on the obverse and on the reverse Nike crowning a trophy, with the triskele of Sicily and name of Agathocles (tyrant of Syracuse, 317-289 B.C.)—is from Plate CLII Haverkamp's *Sicilia Numismatica*. The Hispanorum coin (reverse) of the second century B.C. is also from Haverkamp's work, Plate CLXII.

had been found on the Serra Orlando Ridge, the site being excavated by the Princeton Archaeological Expedition and now identified as the ancient city of Morgantina. Dr. Caltagirone was born in this region of Sicily and maintains an active interest in the history and present welfare of his boyhood home. Other characteristic objects of the same general type as those found at Morgantina, shown in the exhibition, come from the University Art Museum's fine collection of ancient art, and from the personal collection of Gillett G. Griffin.

The photographs of the excavations at Morgantina and of the "finds" made there—which constitute an essential part of the display—were for the most part taken by Pal-Nils Nilsson, staff photographer of the Princeton Expedition during the 1957 season. Enlargements have been executed especially for the exhibition by Miss Elizabeth G.C. Menzies of Princeton. The relief model of the excavation site, another striking feature of the display, was made by the Princeton School of Architecture. Miss Frances F. Jones, Curator of Classical Art in the Princeton Art Museum, who worked in Sicily with the expedition during the 1955 season, has provided invaluable aid and advice. Finally, no roster of acknowledgments should omit the names of the directors of the Princeton University Archaeological Expedition to Sicily: Professor Erik Sjöqvist and Professor Richard Stillwell '21, of the Department of Art and Archaeology, whose patient and close co-operation with the Library staff has made the "Morgantina" exhibition possible.

To place the present expedition to Sicily in its proper historical perspective as far as the University is concerned, the Library arranged in the Princetoniana Room an exhibition entitled "The Archaeological Tradition at Princeton." This tradition had its beginnings with the American Archaeological Expedition to Syria in 1899-1900, all of whose members were connected with the University. Howard Crosby Butler '92 was in charge, as he was

in the later Princeton University Archaeological Expeditions to Syria in 1904-1905 and 1909.[4] The section of the exhibition on these allied expeditions includes, in addition to official publications and photographs, some of Professor Butler's manuscript notebooks and drawings, surveying notes of Robert Garrett '97, and stone inscriptions from the Library's epigraphical collection. The second section of the exhibition is devoted to the expeditions to excavate Sardis, 1910-1913 and 1922, which were also under Butler's leadership. Through the courtesy of the Art Museum, it is possible to exhibit several terra-cotta objects described in the publications on the excavations. The Museum contributed as well a selection of objects—lamps, vases, pieces of sculpture, etc.—to the section on the excavations of Antioch-on-the-Orontes, 1932-1939, a project which had originated at Princeton among colleagues and former pupils of Professor Butler and was carried out under the sponsorship of the University, the Baltimore Museum of Art, the Musées Nationaux de France, the Worcester Art Museum, and the Dumbarton Oaks Research Library and Collection. Original typewritten "diaries," mimeographed reports and minutes, and photographs are exhibited with the official publications. The exhibition next traces some of the many Princeton connections with the excavations of Corinth and the Athenian Agora. The final section of the exhibition contains a representative selection of the many important archaeological publications issued by the Princeton University Press.

"A PRETTY ENOUGH LITTLE TOWN"

Because of its strategic location on the main route between Philadelphia and New York, Princeton, in the early days of the republic, was visited by most of the European travelers who toured the eastern states. The more conscientious of these travelers wrote accounts of their visits to the new country, and included in many of the accounts are vignettes of the town and college of Princeton.

One such traveler was a young Santo Domingan Creole named Puech, who visited the United States at least twice in the 1790's. Edward Larocque Tinker has published in translation passages relating to those visits as recorded by Puech in a manuscript diary.[1]

[4] See Glanville Downey '31, "Syrian Archaeology in Princeton," *The Princeton University Library Chronicle*, I, No. 3 (Apr., 1940), 1-[7].

[1] Edward Larocque Tinker, ed. and tr., "Odyssey of a Santo Domingan Creole," *Proceedings of the American Antiquarian Society*, LXVII, Part 1 (1957), [33]-48.

One day, during his second visit, Puech took the stage at Burlington—where he had witnessed the baptism of several Anabaptists—for Trenton.

"It was a dark day [he wrote in his diary]. . . the rain fell in buckets, and I stood exposed while my trunk was being loaded. As a result my soaked coat created great consternation, and I profited by this to make myself comfortable. The turned up brim of my big travelling hat held at least a pint of water, and at every jolt I sprinkled the company who, thinking it came from the cracks, kept stuffing them with straw. At last a heavy bump compelled me to make a deep bow, and I spilled the water in the gutter of my hat down the ample kerchief of a fat young farm-wife, who was snoring unceremoniously. As the water ran down the natural path from charm to charm, it was warmed, and left the body of the girl to flow over the captain's seat, who was beside her. He mistook it for an act of nature, and shouted 'God demn [*sic*] you slut! In future, bring along a thunder-mug instead of using my sock.' The immediate response of the farm lady was a clout in the jaw. The captain fell over backwards on a Protestant who was peacefully smoking and pushed his pipe down his throat. He coughed and spit, making horrible faces, but never noticed that his long hempen hair was aflame until the farmer's wife yelled 'Fire!', and doused him with a pint of molasses she was bringing to her child. The driver began to swear and turned to see what was happening, when the team ran away and upset the stage.

"At times, fate is most unjust! All we poor innocents were punished, while the irascible captain, the cause of our misfortune, came out safe and sound. He had the good luck to fall on the bottom of the fat farmeress and, although there was room for four of us, he remained alone in possession of that soft and enormous cushion.

"As for me, I was forced to stop in Princeton to rub a wounded leg with camphor.

"Princeton is a pretty enough little town, very rural looking. One sees a large college where students are instructed in the true principles of liberty, for it is said they revolt two or three times a year. None of the undergraduates live on the grounds, as with us, but are lodged and fed by the neighbors, to the detriment of their studies, their morals, and their

pocketbooks. There are now a dozen in the room next mine, drinking, laughing, smoking, and swearing as if they were possessed."

It was perhaps fortunate for the reputation of the college that few travelers could have visited Princeton under such unusual circumstances.

BOOK SALES IN THE LIBRARY

While the first interest of the Princeton University Library is to acquire and to make available from its own collections as wide a variety of books as possible to serve the needs of Princeton's program of teaching and research, the Library's interest in books extends beyond its own collections. Through its graphic arts program and the Colophon Club it attempts to stimulate an appreciation of books and prints among undergraduates and others and it endeavors in a variety of ways to encourage students to build up their own collections. Unfortunately, the town of Princeton lacks the rich resources of New York and other cities in secondhand and antiquarian bookshops. The sales of surplus books which the Library holds from time to time help meet this need.

These sales, which are open only to students and members of the faculty and administration of the university, occur at irregular intervals, whenever approximately four thousand volumes have been assembled in the Duplicates Room of the Firestone Library. The books gathered there come from a variety of sources, but the majority consists of unneeded duplicates received as unrestricted gifts. Books which have been withdrawn from the Library's shelves, generally because they have been replaced by copies in better condition, also are sent to the Duplicates Room for possible inclusion in the sales.

Not all duplicates and other unneeded books are included in the sales. The more expensive books are generally offered to antiquarian bookdealers for sale or exchange; publications of the Princeton University Press are held exclusively for exchange; material which qualifies as Princetoniana—publications of the university, classbooks, printed dissertations, and so forth—are held for official use or exchange; while serials, journals, government documents, and books which would not be of interest to an individual but would be to an institution, are set aside for exchange or for sale to bookdealers. The Library also, of course, keeps a

reserve stock of books which might be needed for the Library's future growth or for the replacement of lost or worn copies. Before each sale all the books in the Duplicates Room are inspected by certain members of the Library staff and of the faculty to make certain that no books are sold for which the Library might have a use. As a rule, more than two thousand volumes are sold at a sale. Of the books remaining unsold, some four to five hundred are set aside for future sales, while the balance is sold to book-dealers or given to needy libraries.

That the Library's sales are accomplishing their primary objective, the placing of books not needed by the Library in the hands of those who have a use for them, is amply demonstrated by the zeal with which prospective purchasers crowd into the Duplicates Room as soon as it has been opened to them and by the extent of their purchases. These sales are without question one of the Library's services most appreciated by the university community.

CONTRIBUTORS TO THIS ISSUE

CARL J. WEBER is Roberts Professor of English Literature at Colby College, where he has been largely instrumental in building up the extensive Hardy Collection in the Colby Library. He is the author of the centennial biography *Hardy of Wessex* (1940) and of *Hardy and the Lady from Madison Square* (1952), and the editor of *Letters of Thomas Hardy* (1954).

RICHARD GIMBEL, Curator of Aeronautical Literature in the Yale University Library, includes Charles Dickens among the many authors whose writings he collects. His *Thomas Paine: A Bibliographical Check List of Common Sense with an Account of Its Publication* was published by the Yale University Press in 1956.

WILLARD THORP, Holmes Professor of Belles Lettres at Princeton University, is a Vice-Chairman of the Friends of the Princeton Library.

ROBERT B. MARTIN, Assistant Professor of English at Princeton University, is the co-author, with Thomas M. Parrott '88, of *A Companion to Victorian Literature* (1955).

ALAN S. DOWNER, Professor of English at Princeton University, is the author of *Fifty Years of American Drama, 1900-1950* (1951).

New & Notable

MANUSCRIPTS AND CORRESPONDENCE OF CHARLES READE

Through the generosity of Christian A. Zabriskie and with an allocation from the Friends of the Princeton Library, the Parrish Collection has been able to add to its fine Charles Reade holdings an important group of some five hundred new acquisitions.[1] Complete manuscripts of Reade's works are relatively rare, so the Parrish Collection is fortunate in acquiring the five notebooks in which *Jack of All Trades* was written, mainly in Reade's own hand. Other manuscripts include part of *Dora: A Pastoral Drama*; the fourth and fifth acts of *Foul Play*; and about half of the novel *The Eighth Commandment*, entirely in Reade's own hand, with numerous notations.

The Eighth Commandment grew out of Reade's own difficulties with "publishers and pirates, collaborators and opponents"; in it he was working for reforms to help other members of the writing profession. Much of his energy seems to have gone into writing his lawyers, Laurie & Keen, whom he employed to protect his author's rights. Among the acquisitions which deal with his publication problems is an interesting series of letters and documents related to the lawsuit which Reade instituted against *The London Review* for reprinting excerpts from a review of *Griffith Gaunt* in an American journal of dubious reputation, *The Round Table*. At the time *The Atlantic Monthly* was publishing Reade's novel; *The Round Table* claimed that the publishers of the *Atlantic* had "no right to use their Magazine to insult young girls and virtuous women by thrusting upon them what no modest woman can read without a blush." The whole story of how Reade achieved a

[1] Further additions of importance were made to the Reade section of the Parrish Collection while the present issue of the *Chronicle* was going through the press. Mr. Zabriskie made possible the purchase of a considerable amount of manuscript material relating to the novel *"It Is Never too Late to Mend"* and a part of the manuscript of the play *It's Never too Late to Mend*; while Reade's notebook for *Hard Cash* was purchased on the revolving fund of the Friends Committee on Library Needs.—Ed.

MR. CHARLES READE, MULTUM-IN-PARVO CHAMPION,

AN AUTHOR OF FEW WORDS, BUT MANY GRIEVANCES.

Charles Reade ready to defend his rights
Cartoon in *The Entr'Acte*, October 7, 1882

full apology is given in the letters and papers now acquired; copies of most of the journals are included, among them the *New York Daily Transcript* of January 7, 1867, giving in full the documents of Reade's suit against *The Round Table.*

Of great use to future biographers of Reade are the letters and documents, more than four hundred in number, concerned with Reade's income, insurance, real estate, etc. Among these are an 1883 draft of Reade's will and his bank pass book for the period from February, 1871, to December, 1875. Perhaps because of the truculent defense of his own rights recorded elsewhere in the papers, during the period when this bank book was in use Reade was earning around four thousand pounds a year.

—ROBERT B. MARTIN

BOOTH TARKINGTON AS PLAYWRIGHT

An important aspect of Princeton's service to the nation's culture has been the contribution of her sons to the continuing vitality of the American drama and theater. To assemble and preserve the records of this contribution is a proper function of the University Library, and in particular of the Library's Theatre Collection. Unfortunately theatrical records are nearly as ephemeral as the performances they are connected with, and theater folk are too busy trying to make history to be interested in preserving it.

It is a particular pleasure, then, to announce the acquisition of a collection of Princetonian theatrical material, the gift of Carl Otto v. Kienbusch '06. It consists of fifty-one letters from Booth Tarkington '93 to John Peter Toohey and three from Tarkington to George Tyler, the theatrical producer, supplementing the correspondence files of the Tarkington and Tyler Papers, which are both in the Library. Toohey was a press agent in Tyler's office at the beginning of the correspondence, on March 4, 1919, but by the end, October 30, 1922, he had gone to work for Paramount Pictures. The letters thus relate to a period in Tarkington's career of great importance in his development as a writer, as he turns from fiction to serious drama. The early letters are concerned with the production of *Clarence,* which was to make a permanent contribution to the repertory of American drama and to have a propulsive effect on the careers of Alfred Lunt and Helen Hayes, its leading players. Later letters are connected with the writing, production, and failure of *Poldekin,* a political drama about social-

ism, communism, and Leninism, whose attitude is best indicated by Tarkington's observation: "You can have socialism when I love my neighbor as myself." Among the final letters are several which touch upon the problems of turning *Monsieur Beaucaire* into a cinematic vehicle for Rudolph Valentino.

The letters are, of course, much more than Princetoniana. In them, Tarkington appears as (in the current jargon) the engaged artist. He reacts, vigorously, to social and cultural phenomena, he makes wry and passionate judgments about theater as art, and shrewd observations about theater as business. He is generous with advice and specific criticism to Toohey, who was trying to make a new career as a writer of popular fiction. To read these letters is to appreciate once again how much the warmth, humor, and perception of Tarkington as a writer are the literary projections of a warm, humorous, and perceptive personality.

—ALAN S. DOWNER

ADDITIONS TO THE BEARDSLEY COLLECTION

In 1952 the Library issued a catalogue of its Aubrey Beardsley Collection.[1] The catalogue listed, among a large amount of other material, sixty-three original drawings by Beardsley and sixty-eight letters in his hand.[2] Since the publication of the catalogue the Library has added more than one hundred items to the collection, including six drawings and eighteen Beardsley letters. A number of these additions have been of major significance, and mention may be made here of a few of them: *Salome*, London, 1894, one of one hundred copies printed on Japanese vellum, with a presentation inscription by Beardsley and, laid in, a letter from him to Robert Ross about the drawings for the book (purchased in memory of Peter Benson '38); *Lucian's True History*, London, 1894, one of fifty-four copies printed on Japanese vellum, with a presentation inscription by Beardsley to Robert Ross (also purchased in memory of Peter Benson '38); Beardsley's schoolboy edition of Shakespeare's plays, containing an unrecorded drawing by Beardsley of the playwright (purchased on general Library funds); Baudelaire's *Les Fleurs du Mal*, Paris, 1888, with a presentation inscription by Beardsley to William Rothenstein (pre-

1 A. E. Gallatin and Alexander D. Wainwright, comps., *The Gallatin Beardsley Collection in the Princeton University Library: A Catalogue*, Princeton, 1952.

2 The majority of the Beardsley letters in the collection have been published in R. A. Walker, ed., "Letters of Aubrey Beardsley," *The Princeton University Library Chronicle*, XVI, No. 3 (Spring, 1955), 111-144, illus.

sented by the late J. Harlin O'Connell '14); three juvenile drawings (the gift of Mr. O'Connell and Robert H. Taylor '30); and the unique dummy copy of the suppressed fifth volume of *The Yellow Book*, with a series of telegrams concerning the suppression of Beardsley's drawings for that volume[3] (purchased on the Acquisitions Committee Fund of the Friends of the Library).

In view of the Library's determination to make the Beardsley Collection as comprehensive as possible, it is doubly gratifying to be able to record further important additions to it. Charles E. Feinberg has recently presented, in honor of Edmund Wilson '16,

Self-portrait of Aubrey Beardsley
in an undated letter to G. F. Scotson Clark

forty-seven Beardsley letters, seventeen schoolboy drawings by Beardsley, and four printed items. Three of the letters are addressed to G. F. Scotson Clark, twenty-eight to Beardsley's "Maecenas," H. C. J. Pollitt, and sixteen to his schoolmaster, Arthur W. King. The letters to King, several of which contain sketches, and reproductions of fourteen of the drawings were published in *An Aubrey Beardsley Lecture*, London, 1924. The printed items in Mr. Feinberg's gift include a copy of the London 1898 edition of *Volpone* and a copy of the limited edition of Haldane Macfall's *Aubrey Beardsley*, New York, 1927.

THE HENRY NORRIS RUSSELL PAPERS

Through the Department of Astronomy the Library has acquired the papers of Henry Norris Russell (1877-1957), who, be-

[3] For a description of this group, see J. Benjamin Townsend '40, "*The Yellow Book*," *ibid.*, XVI, No. 2 (Winter, 1955), 101-103.

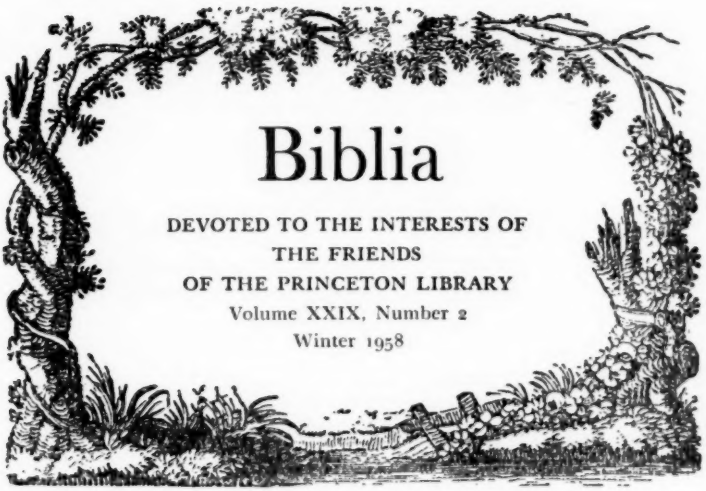
fore his death, had arranged to have them preserved by the University. A member of the Class of 1897, Henry Norris Russell joined the faculty as an instructor in 1905, after some time spent in research at Cambridge University. At Princeton he was professor of astronomy from 1911 until his retirement in 1947, holding the Charles A. Young chair after its founding in 1927, and from 1912 was also Director of the Observatory.

Widely acclaimed as one of the world's leading astronomers, Dr. Russell was an authority on all branches of astronomy; his special contribution was in the field of astrophysics, and his researches were concerned primarily with the solar system and its evolution. Although he published, as author or co-author, between 1926 and 1940, four books, his scientific writings appeared, in their more significant form, in his reports to learned societies and in articles for scientific journals.

The present collection contains the manuscripts of the larger part of Russell's scientific writing and reflects his wide influence as a teacher of science to students of science and as an interpreter of science to the layman. Dr. Russell's interest in problems of religion, and in still other subjects, may be seen in numerous of the manuscripts.

Chiefly significant in the Russell Papers are the many files of data, in the form of notes, charts, and expository writing, in which the astronomer recorded the findings of his research. Of importance also is the extensive file of correspondence, dating mainly from the 1930's and 1940's. The correspondence includes exchanges of letters with the greater of contemporary astronomers and leading scientists in related fields. Much of Dr. Russell's first reporting of his investigations and findings to the world of science is to be found in his correspondence, in which he carefully preserved copies of his own letters and of the notes and data that often accompanied them.

The remaining papers comprise the manuscripts of the larger part of the writings of Henry Norris Russell for scientific journals and more popular publications, covering the full range of his long and distinguished career as a scientist.



MEMBERSHIP

At the meeting of the Council of the Friends of the Princeton Library on December 3, 1957, Richard M. Huber '45, Chairman of the Membership Committee, reported that membership in the Friends had increased from 666 in December, 1956 to 805 in December, 1957.

CONTRIBUTIONS

A new endowed fund has been established by a contribution from Professor and Mrs. Willard Thorp for the purchase of books by contemporary authors in the field of English literature.

Contributions totaling $1,990.00 have been received from Friends since the report in the preceding issue of the *Chronicle*. John G. Buchanan '09 increased the amount available for the purchase of titles still to be secured on the Princeton list of the Hundred Great English Books. Carl Otto v. Kienbusch '06 made possible the purchase of a large number of issues of *The Spirit of the Times*; he also enabled the Library to secure an interesting postcard in the handwriting of Albert Schweitzer. A contribution from David H. McAlpin '20 helped to cover the salary of the special assistant who is cataloguing prints and books in the Graphic

Arts Collection; Mr. McAlpin contributed as well to a book fund for special use. W. Frederick Stohlman '09 added to the capital of the Stohlman Fund. A contribution was received from Joseph K. Vodrey '26 for general purchases. Louis C. West added to the fund for purchases in connection with the Numismatics Collection.

The last issue of *Needs* (No. 8) brought in contributions totaling $2,889.00.

GIFTS

Clifton Waller Barrett has added ten first editions to the William Faulkner collection presented by him to the Library last year. Gifts from Nathaniel Burt '36 have included the manuscript and typescript of his recently published novel *Make My Bed*, a selection of his music manuscripts, and the typescript of *Ink & Blood* by Arthur Szyk and Struthers Burt '04. Eugene V. Connett, 3rd '12 has added an important group of volumes to the Connett Collection, including a number of Derrydale Press books as well as the Press's set of scrapbooks relating to its publications. The Aubrey Beardsley items presented by Charles E. Feinberg in honor of Edmund Wilson '16 are described in "New & Notable." Two portraits by John Butler Yeats have been given by Miss Dorothea Kingsland; one is a self-portrait, dated 1919, while the other is a portrait of Martha F. Bellinger, 1915. From T. F. Dixon Wainwright '31 the Library has received a set of Sir Edward Coke's *Institutes*, two volumes of which bear the signature of Elias Boudinot on their title-pages.

Gifts were received also from the following Friends: Archibald S. Alexander '28, Jerome Blum, John G. Buchanan '09, C. Lawton Campbell '16, Hubertis M. Cummings '07, Alvin Devereux '12, Sinclair Hamilton '06, Mrs. Clarence D. Kerr, Carl Otto v. Kienbusch '06, Bernard Kilgore, Mrs. John L. Kuser, Jr., Ledlie I. Laughlin '12, Mrs. Ledlie I. Laughlin, Chauncey D. Leake '17, Rensselaer W. Lee '20, James B. Meriwether, Mrs. Irving W. Mershon, Miss Maria Rice Miller, Sterling Morton '06, J. Bennett Nolan, Bernhard K. Schaefer '20, William M. Spackman '27, James S. Thompson, Willard Thorp, Jacob Viner, and Louis C. West.

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